

Allusion Reference Guide: Decoding the Spiritual Tapestry of *b. u. / u b.*

1. Introduction: The Syncretic Altar of the Soul

In the esoteric landscape of *b. u. / u b.*, the author does not merely list influences but constructs a syncretic altar where the soul is treated as a personalized "shrine." This spiritual framework is built upon the foundation of **Spiritual Sobriety**—a state of being "in-tune" with reality that rejects the numbing "liquors" of escapism in favor of the raw, lived experience of "real true living spirits." "im in-tune w/tha spirits. not liquors. real true livingspirits. my soul is my shrine. eclectic. leave me b. tha fuck alone, now." By distinguishing between intoxicating distractions and vital spiritual essence, the author asserts a sovereign path of internal growth. These diverse influences—from ancient Hebrew to modern hip-hop—act as a precise map for the author's navigation of sorrow, grieving, and the eventual ascent of the self.

2. Musical Prophets: Pop Culture as Modern Myth

The author canonizes contemporary musical figures as modern-day saints, utilizing their lyrics to ground abstract metaphysical struggles in the visceral resonance of the present.

Musical Allusions and Emotional Resonance

Entity, Source Reference, Spiritual/Emotional Meaning

David Bowie, "Space Oddity", "Represents the "galactic oddity" of being "out of this world," isolated yet triumphant in one's unique orbit."

Kendrick Lamar, "DAMN. ("LOST," "GOSPELS")", "Symbolizes the desperate search for "good news" or "Gospels" when one feels spiritually "LOST" in the modern wilderness."

OutKast, "Outkast", "Signifies the act of being an outcast to find one's "own role," prioritizing spiritual authenticity over social conformity."

Miles Davis, "Miles Keep Rollin" / Robert Frost, "A dual allusion to Davis's jazz persistence and Frost's "miles to go," evoking the tireless "duties" of the long spiritual journey."

Daya, "Hide Away", "Suggests a necessary period of "hiding away" for spiritual retreat and the protection of the internal shrine."

This fusion of jazz legends and hip-hop icons creates a bridge to the ancient world, suggesting that the architecture of the soul is built with both modern sound and primordial silence.

3. The Architecture of Ascent: Dante, Jacob, and the Masons

The journey within *b. u. / u b.* is a vertical endeavor, mapped through structural metaphors of height, depth, and the liminal spaces between.

1. **Dante's *Purgatorio*** : The author questions if they are living in a "paradise? or a purgatory." This references the intermediate state of the *Purgatorio*, where the soul undergoes "selfstudy" and purification. It is a realm of transition, not a final destination.
2. **Jacob's Ladder and the Tower of Babel**: The text describes a "staircase to another eternal realm or lite." This evokes the biblical ladder of Jacob (ascent to the divine) while acknowledging the "babbling" of human confusion (Babel). The author seeks to climb beyond the noise of the world to reach a "new order" of "magik."

3. **The Masonic Staircase:** In Freemasonry, the 33rd degree represents the highest rank of attainment. However, the author explicitly chooses to "stay 32" and "go up up. stairs." This is a rejection of the "Banal Masons" and the stasis of completion. To stay at 32 is to prioritize the **liminal state of becoming**—the perpetual climb—over the stagnant "perfection" of the 33rd degree. This structural ascent is governed by more than just will; it is manifested through the precision of sacred geometry and the vibration of divine numbers.

4. The Divine Cipher: Numerology and Sacred Geometry

To transform "babbling" into "lite," the author employs a divine cipher, distilling complex metaphysical truths into a grokkable numerical list.

- **18 (Chai):** Taken from the Hebrew (יח) , this represents "Life." Its presence serves as a foundational claim of vitality against the "mournings" and "descents" documented throughout the text.
- **33 (Thur-tee):** This number represents a linguistic collision. It references the age of Jesus at his crucifixion and the wordplay "Thur-tee," which the author explicitly links to "Thor's day" (Thursday) in Footnote 9. It is the point where Norse myth and Christian sacrifice meet.
- **777 vs. 888:** The author identifies as the "777 of the new age," an allusion to Aleister Crowley's number of individualistic spiritual perfection. This is sharpened by the contrast with "888," the number of "triunes and triplets" (the Trinity). The author moves from the individualistic 777 to the cosmic order of the 888.
- **Sacred Geometry:** The command to "{make sacred geometries}" is a method of imposing order on chaos, using mathematical patterns to create a "new order" out of the "descents." These numbers act as the coordinates for the author's own manifestation, leading to a synthesis of the human and the divine.

5. The Divine Human: Synthesis of Deities

In the "huManifesto" section, the author claims their own "diViN3" status by merging three distinct mythological traditions into a singular experience of the "dirty me diety."

Comparison of Deific Influences

Deity, Tradition, "The Author's ""Spin""

Horus, Egyptian, ""eye of a bettr Horus""; utilizes modern shorthand (""cc"" for ""see"") to represent the ability to perceive the ancient world through contemporary eyes."

Bacchus, Greco-Roman, ""BAK BAK BACCHUS TO BIBLETIMEZ""; evokes the ecstatic return to origins and the ""mysteries"" as a way to transcend the mundane."

Jesus, Christian, ""jesus wit me on paper""; represents the Incarnation—the ""god became huMan""—not as a distant historical event, but as a personal, documented reality."

The author uses these figures to conclude that the divine is not a sterilized, heavenly concept, but a "dirty me diety"—a divine spark found in the muck of suffering, the "descents," and the "sorrow" of real life.

6. Conclusion: Navigating the "Plain Sight"

The ultimate pedagogical takeaway for the seeker is that these allusions are not meant to obscure, but to reveal. The author's "independent... experiment" demonstrates that the divine is hidden in "plain sight" within the human experience. By decoding the "dirty deity," the reader is encouraged to move from "reading god" to "reading the self."

Quick-Glance Glossary

- **Chai (יח):** Hebrew for "Life," with a numerical value of 18.
- **Nogah:** Hebrew for Venus, representing the "Morning Star" and the light of a new dawn.
- **So mote it be:** A Masonic and occult ritual phrase meaning "so may it be," signaling the finality and manifestation of the author's "magik."
- **Alastair:** A masterful wordplay that synthesizes Aleister Crowley with the phonetic phrases "alas a stair" (the struggle of ascent) and "a star" (the celestial destination).